

1907



CELEBRATING LES DEMOISELLES D'AVIGNON'S 100TH ANNIVERSARY

PICASSO LESSONS

THE SIXTH WOMAN OF LES DEMOISELLES D'AVIGNON

J E F 7 R E Y H I L D N E R

THE ARCHITECT PAINTER PRESS

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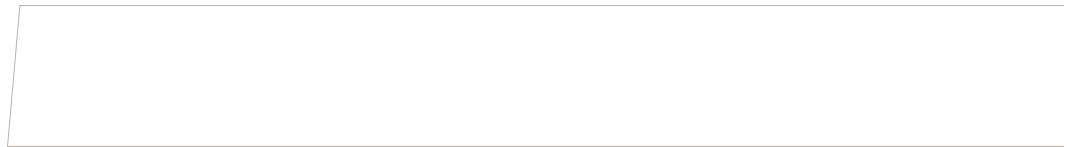
PICASSO LESSONS: The Sixth Woman of Les Demoiselles d'Avignon

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ARCHITECTURAL FORMALISM, by Hakan Anay—with Rosalind Krauss, Peggy Deamer, Robert Slutzky, and Colin Rowe

REMEMBRANCE AND THE DESIGN OF PLACE, by Frances Downing

CONNECTIVE TISSUES: Ten Essays by University of Virginia Kenan Fellows 2001–2016, by Peter Waldman—Epilogue: “Labyrinth R.U.N.”





Knight's Move



KHQ⁷



PICASSO LESSONS



Knight's Move



1907

J E F F R E Y H I L D N E R



PICASSO LESSONS
THE SIXTH WOMAN OF LES DEMOISELLES D'AVIGNON

SACRAMENTO, CALIFORNIA



THE ARCHITECT PINTER PRESS

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DON'T KNOW WHERE YOU LANDED IN THE LABYRINTH OF LIFE'S GRAND ADVENTURE — BUT I WILL FIND YOU

Laura Dawn Middleton—my steadfast friend for 35 years and my partner for the last 3½ years of her life—sent me a Soul-filled handwritten card of appreciation for the first edition of *Picasso Lessons* just after I published it in 2007. Laura's card, with lines I feature on the following page, rests next to me on my desk as I prepare this fifth edition, which I dedicate to her.

Laura Middleton | April 2007 “Jef7rey — At long last I am in receipt of your beautiful book. (And I have a few to share!) I love the bold colors and bright insights. It gives the impression that if one sat down with you a few times you could easily explain all the mysteries of the world. Using only a ruler and a pen. I will not pretend to get it all from one cursory reading, but I do like being primed to see the painting anew and from fresh and previously unexplored vantage points. Illuminating! Thanks for being in my world, L.”

YOU WILL ALWAYS BE IN MY WORLD, MY LOVE — MY MUSE, MY BEAUTIFUL DEMOISELLE



For Laura

NOVEMBER 27, 1963 — NOVEMBER 29, 2017

I WISH WE COULD FACETIME . . .

One learns to look behind the facade, to grasp the root of things.
 One learns to recognize the hidden currents, the prehistory of the visible.
 One learns to dig below the surface of things, to uncover, to find causes, to analyze.
 / Paul Klee v

WHAT DO YOU SEE?



Pablo Picasso. *Les Femmes d'Alger*. 1935. Oil on canvas. Picasso generated 800 studies to produce this cornerstone of 20th-century art—a daring portrait of prostitutes in a brothel.

1907

Picasso's painter friend Georges Braque saw **REVOLUTION!**

LES DEMOISELLES D'AVIGNON **EXPLODED FROM THE PAST ...**
LIKE A SUPERSTAR.

Braque reeled from the sight. Blinded by the light. Kapow!
In the blink of an eye, a heartbeat—he changed. Forever.

So did the history of art.

Picasso's bizarre and defiant canvas asserts an expression of pictorial reality and artistic freedom that messes with our concepts of form and space. Picasso distorted the architecture of our everyday world. **Picasso defamiliarized the world**—stimulating fresh perception. His painting played by new rules.

And fueled by the crazy wildfire—the brave evocative vision—of *Les Femmes d'Alger*, Picasso and Braque grokked their way to an altered state. They unveiled in 1908 an entirely new universe of form and space we call Cubism.

Today, the painting that launched Cubism and ripped like a seismic tremor through the art world 100 years ago still strikes museumgoers and painters as radical. We still feel the shock.

And we still gotta ask: **WHAT DO YOU SEE?**

DO YOU SEE?

PULLS BACK THE CURTAIN ON LES DEMOISELLES D'AVIGNON
CONCEPTION AND CONSTRUCTION ... CONCEALED — UNTIL NOW.

THE SIXTH WOMAN >

The choice of attention can make a huge difference to the way a situation is looked at. To restructure the situation one may need no more than a slight shift in attention. On the other hand if there is no shift in attention it may be difficult to look at the situation in a different way. / Edward de Bono / *Lateral Thinking* >

We can only imagine the impact that this life-size painting had on viewers 100 years ago. *Les Femmes d'Alger* flaunted a brazen disregard for the made-up rules of art. Though the painting wasn't shown publicly until 1916, Braque saw the canvas in 1907 in Picasso's studio before the paint dried. And what Braque saw altered the genetic code of his plastic intelligence forever. I suspect that for many artists today, certainly for me, *Les Femmes d'Alger* has lost none of its zest. Its clash of forces and ideas emits a power that doesn't fade.

Art historians typically discuss the *Femmes d'Alger* in terms of **content**: a brothel—five prostitutes in an enigmatic room that includes a table with still-life (fruit), ephemeral fabrics (tablecloth, curtains, clothes, wallpaper), and possibly a chair; in terms of three major **influences**: Primitivism—expressed through overt sexuality, flatness, geometric design, and references to Egyptian profile-art (the woman at the left) and African tribal masks (the two right figures); El Greco (elongation/vertical distortion); and Cézanne (geometrization and shallow depth of the pictorial field, as well as echoes of Cézanne's paintings of bathers in the arrangement of nudes); in terms of **representational devices**: the owl-like head swivel of the seated woman on the right (an early, literal example of “simultaneity”) and the profile-like flattening of the noses of the two women second and third from the left; or in terms of the **geometric formal integers** that comprise the iconoclastic aesthetic system (triangles, wedges, diamonds, ovals, trapezoids, and blends of these shapes), another indication of the long shadow cast over the whole painting by Cézanne.

But standard discussions rarely probe the **deeper spatial qualifications** of the painting. Commentators do agree on the basics: The 3-D picture space resides in a realm of ambiguity, signified in part by aggressive dismembering and foregrounding of body parts (such as the left hand of the woman on the left, the left leg of the second woman from the left, and the head of the seated-woman on the right). Through these and other devices of **visual conflict**, Picasso picked up where Cézanne's research left off and plumbed an inherently architectural aspect of the painting's organization—space. As a result of Picasso's search for new ways to organize an aesthetic field and reconcile 3-D form with the flat picture surface, the *Demoiselles* violently upended the “laws” of linear perspective held sacred since the Renaissance and challenged the conventions we associate with how to represent everyday space.

Ultimately, as painter/writer John Golding and others have generally observed, the **interplay of form and space** in the *Demoiselles* contributes to a Cézanne-like **game of affirmation and denial** vis-à-vis the **illusion of perspectival space** versus the **reality of the flatness of the painting's canvas**. Folded surfaces (fabrics), folded forms (bodies and walls), and folded spaces (inside/outside) appear with beguiling equivalence—oscillating between oppositional values: **fracture** and **fusion**, **projection** and **recession**, **volume** and **plane**.

But if we zoom in on the details of the *Demoiselles's* **form-space architecture**—and then zoom out to find the painting's dominant **controlling principle**—w h a t d o w e s e e ?



CONTROL AND SOUL

The following diagrams help clarify *Les Demoiselles d'Avignon*'s form-space architecture—at once simple and complex. Optical turbulence masks a conventional, almost neoclassical, arrangement of elements that gives the painting an underlying stability and calm. The diagrams reveal multi-layered symmetries and asymmetries, rhythms and counter rhythms, as in music or dance. Picasso marries rigor and freedom. Calculation and improvisation. He disguises the beauty of his exquisite precision with the beast of naked expression.

A.



1. DIPTYCH (1:1) Two women on the left and two women on the right flank the woman in the center. Columnar, caught between a diagonal stance and assertive frontality, the center woman functions as a compositional hinge that joins/divides the two halves of the canvas. Thus, surprisingly, even in the context of a work of startling invention, Picasso defaults to the most banal and basic convention of representational art: He paints a **solid object in the middle of a picture**—a **representational figure in the center of a visual field**. (I call this type of arrangement **target-art** because the arrangement defines a spatial field in a manner analogous to that focused on by an archer, for whom hitting the bull's-eye is everything. Picasso's and Braque's Cubist paintings, wherein forms/activities/images pile up in the middle of the canvas, did little to disrupt this convention.) Due to the placement of this woman, as well as to the handling of other aspects of the painting, **centripetal forces** dominate—that is, the painting's principal gravitational pull swirls inward toward the geometric center.

B.



Or, when the contour of the left woman creates the boundary of the frame, the gravitational pull swirls inward toward a **shifted center**, in sync with the diagonal forces that lead the eye to the right and into the z-axis of the painting. With draftsman-like precision, Picasso builds his picture around the horizontal centerline, the verticals, and the diagonals shown in diagrams A and B. He plots contours, intersections, and edges along the lengths of these invisible regulating lines. He makes decisions about formal inflections and figural positions based on this geometric system. The diagonals create **centrifugal forces** (outward-pushing forces) that resist the painting's **centripetal force-field**. Bottom line: Picasso knows that "X" marks the spot.



C.

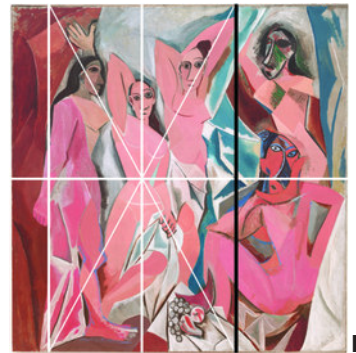
2. TRIPTYCH [1 : 1 : 1] Picasso also composes by dividing the canvas into thirds—reading from left to right: one woman + two women + two women. He uses the corresponding verticals and diagonals of this schema to help regulate the visual design and reinforce the painting's emotional stagecraft, which hinges on presenting the women in various groups or in **i s o l a t i o n**.



"X": Slightly to the right of the painting's exact geometric center, in a zone between the center of diagrams A and B, Picasso strings key symbolic elements (about the female origins of life and its creative fruit) along the vertical axis indicated by my black line: Gourd, grapes, and melon point up to the oval-embryo of the middle woman's knee, which points to her vagina—the anatomical "V" that marks the "X" at the canvas's center. And from there, this centerline connects her breast, the edge of her mouth, the tip of her nose, and the center of her eye.



3. SPLIT-SCREEN 1 (2:1) Division of the canvas into thirds highlights different elements of the composition. In this schema, Picasso juxtaposes 2/3 to 1/3. Three women, left, play against two women, right. Our attention shifts to the second woman from the left, the center figure of the trio. We focus on her aggressive frontality. And as critic Jackie Wullschlager notes, this woman **reclines** no less than stands up: She lies in bed, and we see her from above. Like an architect, Picasso presents **simultaneous views** of elevation and plan.



E.

This subframe or variation of Split-Screen 1, in which the contour of the left woman creates the boundary of the frame, shows the second woman from the left as even more precisely the emphatic “central” focus of the painting at this moment. Note how her exaggerated right arm and left leg assert their autonomy. Picasso does not try to trick the viewer, as he does with the “floating” left hand of the left woman. But he lets the right arm and left leg of the second woman from the left break free from their perspectival spatial moorings and jut seductively into the foreground.



4. SPLIT-SCREEN 2 (1:3) Picasso divides the canvas into four vertical zones. He embeds the left woman in the terra cotta background. She stands and reclines at the same time. She is “outside”; the other four women are “inside”—or the reverse. Picasso thereby leads our eyes to rest at the warm **periphery**, or **edge**. He master-crafts the play of multiple regulating lines and fine-tunes the painting’s layout. The vertical quadrant second from the right invites special **contemplation**—again, “X” marks the spot: A crude white triangle hints at the painting’s deepest form-space secret . . .

All of these readings reflect what I call a **crisis of center**. Through a choreography of **shifts** and **displacements**, Picasso creates **form-space tension**.

He designs an aesthetic system **fueled by conflict**—a system powered by a struggle of **edges & centers**, **centers & subcenters**, **forces & counterforces**, as well as by a struggle of **shapes & symbols** and **moves & meanings**. The following diagrams illuminate other **geometric systems** and **core concepts** that underlie the organization of the five women and fix them in place on the **visual chessboard**.





5. GEOMETRY: Three primary shapes—**parallelogram** and **ellipse** (G), and **parallelogram** and **sexagonal diamond** (H)—determine the major two- and three-dimensional relationships and their inherent tensions. The complex design reveals clear **traces** of the presence of these shapes. Picasso treats the painting like a **map**, using this matrix of invisible lines to arrange the topography. These organizing geometries underscore the painting's intrinsic spatial amplitude and **axis of recession**, which extends diagonally along the implied z-axis from bottom left to upper right. These organizing geometries establish an **intricate force-field** and reinforce **competing aesthetic systems**—one built on **angles**, and the other on **curves**.

Perhaps the only entirely new and probably the most important aspect of today's language of forms is the fact that "negative" elements (the remainder, intermediate, and subtractive quantities) are made active.

/ Joseph Albers >

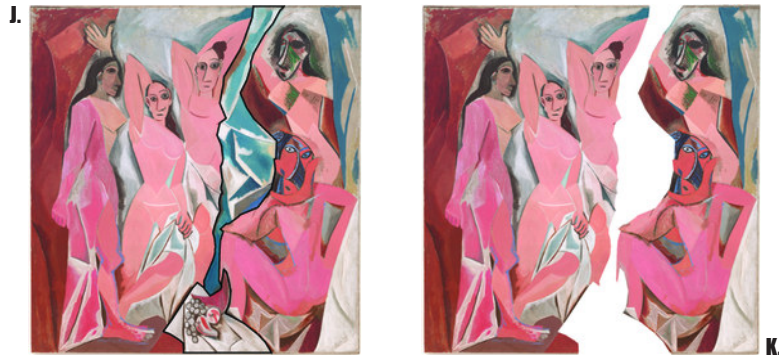
Each of the five women of the *Demoiselles* takes center stage for a time and commands our attention. As an ensemble, the female quintet ostensibly commands center stage at all times and asserts itself as the visual subject matter of the painting. But if we shift our attention, we spy an equally important **counter-subject matter**. Diagram H reveals a crucial intersection, and therefore a significant visual focus: the **small white diamond** just beneath the center woman's left breast. This small white diamond and the larger crude white triangle identified in diagram F shift our attention to the entire right contour of the center woman (her left side) and to the area that this contour helps to define—the **blue zone**.



6. BLUE ZONE: The blue zone rips through the painting in the vertical quadrant second from the right. In this cranky blue zone, the optics of the *Demoiselles* conspire to simultaneously **affirm** and **deny** the **illusion of deep space** and to energize the **dialectic of positive** and **negative form**. On the one hand, we can infer that this blue gash **recedes**, that it represents outside space (blue sky, white clouds, yellow sun)—the deepest space in the painting. The three women to the left lead the eye along the diagonal into the **z-axis** of the painting, and the gaze continues through the blue gash to the landscape beyond. This blue gash functions as a **window** to the world outside. The standing woman at the right, positioned deepest of the five women, and the seated woman in front of her (looking simultaneously back at us and out the “window”), assist in ushering our gaze out through this irregular aperture. The two right women reinforce the impression that a **significant void** opens simultaneously into and out of the cramped, tent-like quarters of the brothel, as if a waft of wind breezes through to refresh the scene and expand the otherwise compressed foreground and middle ground. On the other hand, no sooner does one construe the picture in this way than the blue zone immediately **jumps forward**—advancing in solid mirror-like fragments to occupy a position along the z-axis halfway between the two women on the right, if not advancing to the extreme foreground, and thus insisting on the actuality of the painting’s flatness. That is, the blue zone suddenly becomes an **advancing reflective solid** as opposed to a **retreating atmospheric void**. The spatial position and material substance of this **equivocal blue zone** fluctuate.

7. NEGATIVE SPACE: Diagrammatically, the **blue zone** represents the crucial **negative space** of the painting—the principal **figural void**, as figurally intentional as the women themselves. I call this negative space, or dominant figural void, **THE SIXTH WOMAN of *Les Demoiselles d'Avignon***. The Sixth Woman generates a tension-filled space-form game of contiguity with the three women who immediately surround and define her. The relationship with the center woman, especially, reinforces the fundamental **thesis of displacement** that underlies this painting on many levels, intellectually as well as visually. The positive form of this **curvilinear** center woman and the negative space of the **angular fractured blue void** (her negative counterpart, The Sixth Woman) compete not only for the center, and the center of attention, they compete as well for the painting's inherent soul. In other words, is the painting about the women themselves or about the Cézanne-like “solid space” that defines and is defined by the women? Ultimately, I believe, Picasso implies that the painting is about both. And through the mental game of **inversion**, one begins to see the two phenomena as interchangeable and reciprocal. Picasso extends his dialectical game, a game of **equivocality** and oppositions, through color: The blue of the atmospheric void functions as the approximate complement of the terra cotta opaque wall at the left. Together, these two non-anthropomorphic **fragments** (assisted by the painting's attenuated right edge) function as principal vertical stabilizers and supplemental **dialogists** of what I call the **Significant Field**, simultaneously serene and hyper-charged.

In perhaps the primary move of **spatial abstraction** in this painting, Picasso links the blue void of the background with the table and fruit of the foreground (J). Thus, the jagged yet shapely contours of The Sixth Woman form an extended



figural gash/visual caesura that winds its way from top to bottom of the painting along a slight diagonal. The Sixth Woman thus functions as an implied river of space (K), by which Picasso reinforces the painting's inherent tension between the illusion of three-dimensional depth and the reality of the two-dimensional surface.

The system of **interlocking folded surfaces, forms, and spaces** that Picasso deploys in the *Demoiselles* illustrates a **fundamental paradox of modern art**: simultaneous **affirmation of the autonomy of form** and **denial of the autonomy of the object**. On the one hand, modern art liberated form and made it **autonomous vis-à-vis representational reality**, freeing the artist from the obligation to render a mimetic, camera-accurate view of the world. On the other hand, modern art regarded an object as **contingent vis-à-vis its context**. When it came to the **optical and organizational architecture of the aesthetic field**, artists learned to treat an object and its background as reciprocal, fusing the subject and its surroundings in ways that ranged from subtle to extreme, simple to complex. Beginning with Cézanne, **figure and field merged and interlocked** to produce a calculated and equivocal formal/spatial/optical **matrix**. Which is to say that the *Demoiselles* not only furthered Cézanne's pioneering visual research into **abstract form**, but perhaps more important, the *Demoiselles* also furthered Cézanne's pioneering visual research into the **reciprocity of figure/field**—research that Picasso had already extended somewhat in pre-*Demoiselles* paintings, notably in his 1904 *Woman Ironing*.



During the four years after the *Demoiselles*, 1908 to 1911, **complexity, density, and equivocality of figure/field** escalated in Picasso's and Braque's daring Analytical Cubist paintings. Note, for example, the quasi-triangular vertical swath that cuts along a slight diagonal in Picasso's 1911 *Accordionist* (L), which he described as a "girl playing an accordion." And ask yourself: Does this enigmatic portrait, formed by a complex puzzle of triangular and polyangular planes, semicircular shapes, and conical fragments, look more like the *Demoiselles*'s center woman or Sixth Woman? **What do you see?**

I see both: center woman *and* Sixth Woman—no longer side by side but layered over one another, superimposed/fused to create a third, original expression. In other words, in *Accordionist*, Picasso simultaneously reinvented the female figure of the accordionist *and* her relationship to her background. **Figure and field bond, blend, and blur**, such that concrete elements of reality morph into an elusive abstract painted image.

"A painting," declared Russian theorist Victor Shklovsky in 1919, "is something constructed according to its own laws and not something imitative." As *Accordionist* illustrates, in the years leading up to World War I, Picasso and Braque (and eventually Juan Gris) edged painting toward the **autonomy of abstract forms** and the baffling **ambiguity of figure/field**. Their Synthetic Cubist projects from 1912 to 1914 advanced and distilled the experiment. In Picasso's 1912 collage *Violin* (M), for example, expressions of 2-D planes and 3-D volumes (flatness and depth) coexist in continuous tension. Two newspaper fragments—**puzzle pieces** that Picasso cut from a square of newspaper—frame a violin more void than solid. Evoking the **site plan of a building that configures exterior spaces**, the split-newspaper arrangement **brackets and defines space** within a **system of interlocking positive and negative shapes**.

In *Violin* and other collages by Picasso, Braque, or Juan Gris, the concept of *Les Demoiselles d'Avignon*'s **Sixth Woman**—who represents what I call **SIGNIFICANT SPACE**—operates as a **controlling principle**. And from painters to sculptors to architects, artists today who tap this timeless principle become not only **FORM MAKERS** but also **SPACE MAKERS**. These artists learn the secret to becoming **DESIGN MASTERS**.

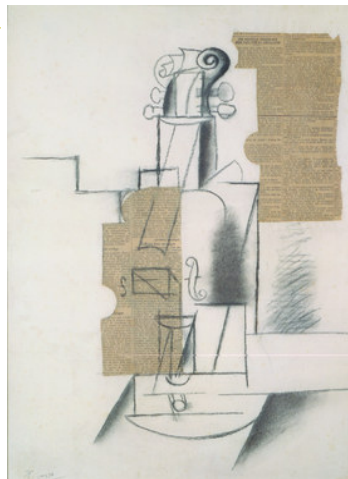


SIGNIFICANT SPACE MAKERS



- L. ABOVE:** Picasso, Pablo (1881-1973). **Accordéoniste** (*L'Accordéoniste*), Céret, summer 1911. Oil on canvas, 51 1/4 x 35 1/4 inches. Solomon R. Guggenheim Museum, Gift, Solomon R. Guggenheim. 37.537. © 2007 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

- M. RIGHT:** Picasso, Pablo (1881-1973). © ARS, NY. **Violin**, 1912. Charcoal and papier collés on paper. © ARS, NY. Location: Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. Photo Credit: CNAC/MNAM/Dist Réunion des Musées Nationaux / Art Resource, NY.



Space-defining fragments / Figural solids & Figural voids

EXAMPLES OF SIGNIFICANT SPACE (Geometry of Solid/Void Reciprocity)—**PAINTING:** *Blue Skyscraper*, Lyonel Feininger, 1937; *Nude in Black Robe*, Milton Avery, 1950; *Seated Figure With Hat*, Richard Diebenkorn, 1967; **PHOTOGRAPHY:** Portrait of Edward Hopper by Arnold Newman, 1941. **SCULPTURE:** *Blade Runner*, Richard Serra, 2004. **ARCHITECTURE:** Villa Medici (Rome), Annibale Lippi, Michelangelo, et al., 1540+; Kings Road House, Rudolph Schindler, 1922; Palace of the Soviets, Auguste Perret, 1931; Dante Telescope House, Jeffrey Hildner, 1996; Millennium Dome, Zaha Hadid, 2000.

READ MORE ABOUT SIGNIFICANT SPACE AND THE SUPPORTING CENTRAL THEME OF THE ARCHITECT PAINTER:
FORM THAT FUNCTIONS LESS AS SPACE-OCCUPIER AND MORE AS SPACE-DEFINER

Start with this short essay:

SIGNIFICANT SPACE

Turning a negative into a positive in the landscapes (and walls) of modern art

archive.org/details/SignificantSpace | 2000

You can also read the essay online in my book *HENRY TRUCKS — Painter*, pp. 24-35:

archive.org/details/HenryTrucksPainter

Then tackle more difficult essays, including this classic book chapter by Koetter and Rowe:

CRISIS OF THE OBJECT: PREDICAMENT OF TEXTURE

Collage City by Colin Rowe and Fred Koetter, pp. 50-85, The MIT Press | 1984

EMPTY SPACE | FULL SPACE

More Lessons From Synthetic Cubism

archive.org/details/EmptyFull | 2001 > Revised | 2013

MILTON AVERY: PUZZLE MASTER

archive.org/details/MiltonAvery-PuzzleMaster | 2012

DANTE|TELESCOPE HOUSE — MOVE + MEANING

Making the Figure | Marking the Field

Global Architecture Houses #51, pp. 96-105 | 1997

www.ga-ada.co.jp/english/ga_houses/gah051.html | archive.org/details/MoveMeaning

7 LESSONS OF PAINTING FOR ARCHITECTURE

Association of Collegiate Schools of Architecture, *Annual Proceedings 85*, pp. 262-69 | 1997

archive.org/details/7LessonsOfPaintingForArchitecture

COLLAGE READING

Braque | Picasso

Association of Collegiate Schools of Architecture, *Annual Proceedings 84*, pp. 181-87 | 1996

archive.org/details/CollageReading

JEFFREY HILDNER | ARCHITECT
LIVE BRAVE
THE MIDDLETON MEMORIAL

*We hoped someday we would build our Dream House.
Where we would stay young together and live for the rest of our lives.*

THE SIXTH WOMAN | MAUSOLEUM FOR LAURA
MASONIC LAWN
SACRAMENTO, CALIFORNIA

2018
2025

Our Rock on Bihler Point, The Sea Ranch, CA



Play of the memorial at Masonic Lawn
The plan of The Middleton Memorial conceals the sacred
"Chamber of Memory for the Muse and Her Silver Knight."

SPACECRAFT. Throughout my work, I build on my Picasso-Lessons concept of Significant Space. From my buildings and paintings to the graphic design of the pages and covers of my books, I try to spacecraft **Significant Space** and create a figural language of space-defining form and form-defining space—take for example, my painting *The Lawn* (below) and the cover of my book *Daedalus 9*. >



THE LAWN, 1996. JEF7REY HILDNER Oil, gouache, and pencil on canvas. 11 x 14 in.

THE SILVER KNIGHT OF FORM & STORY

7



THE ARCHITECT PAINTER

DAEDALLUS 9

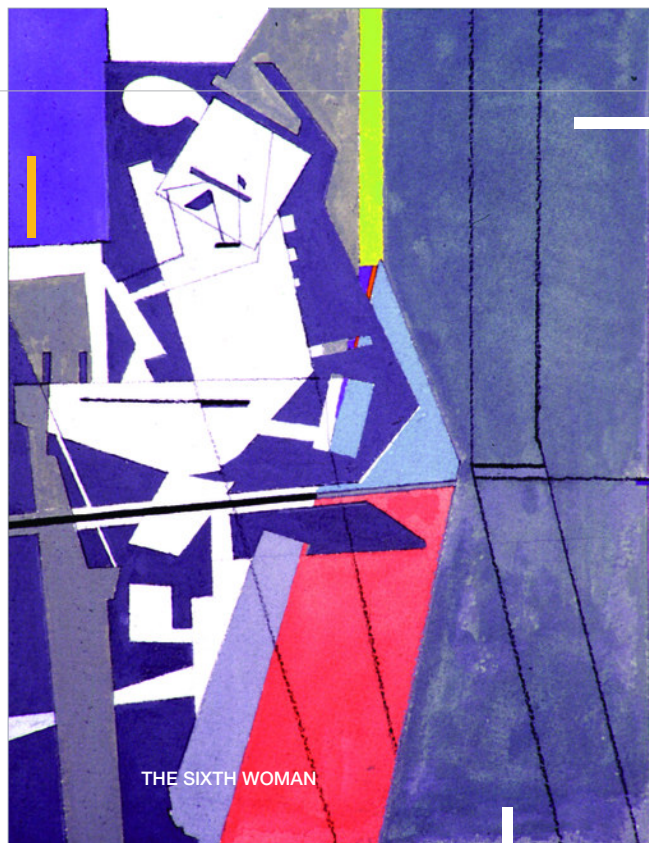
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THE ARCHITECT PAINTER

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THE SIXTH WOMAN

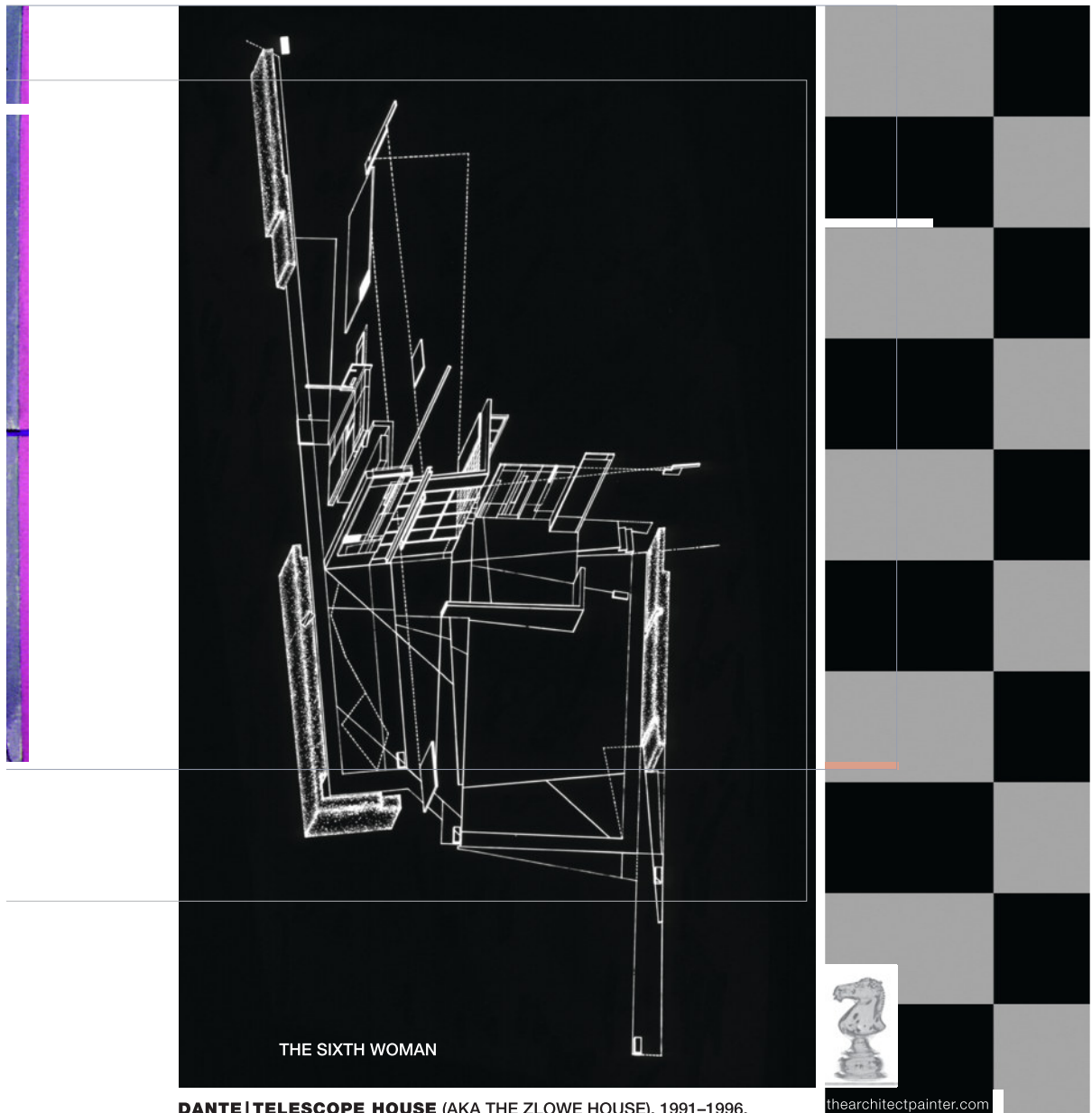
2018 EDITION



"CUBIST CITY," 1991. JEF7REY HILDNER

Watercolor and pencil on paper, 10 x 14 in.

THE FIGURAL VOID . . . SIGNIFICANT SPACE



DANTE | TELESCOPE HOUSE (AKA THE ZLOWE HOUSE), 1991–1996.

JEFFREY HILDNER | ARCHITECT

COMPOSITION OF AN ARCHITECTURE

AXONOMETRIC OF SPACE-DEFINING ELEMENTS THAT CREATE THE "SIXTH WOMAN"

FEATURING AN OUTDOOR ROOM: A CUBIST "OBSERVATORY" —THE FIGURAL VOID . . .

SIGNIFICANT SPACE



thearchitectpainter.com



JEF7REY HILDNER | ARCHITECT
THE SIXTH WOMAN

(D)ANTE | TELESCOPE HOUSE

SIGNIFICANT SPACE : EMPTY SPACE / FULL SPACE . . .

"PRECISELY BECAUSE IT IS THE FAMILIAR WAY, IT IS NOT THE ARTISTIC WAY."

—VICTOR SHKLOVSKY | "ART AS DEVICE" 1917

THE AESTHETIC RECTANGLE | THE SYMBOLIC RECTANGLE



thearchitectpainter.com



(D)ANTE | TELESCOPE HOUSE / 1991–1996. PHOTOGRAPH © YUKIO FUTAGAWA | GA PHOTOGRAPHERS. GA HOUSES 51, 1997

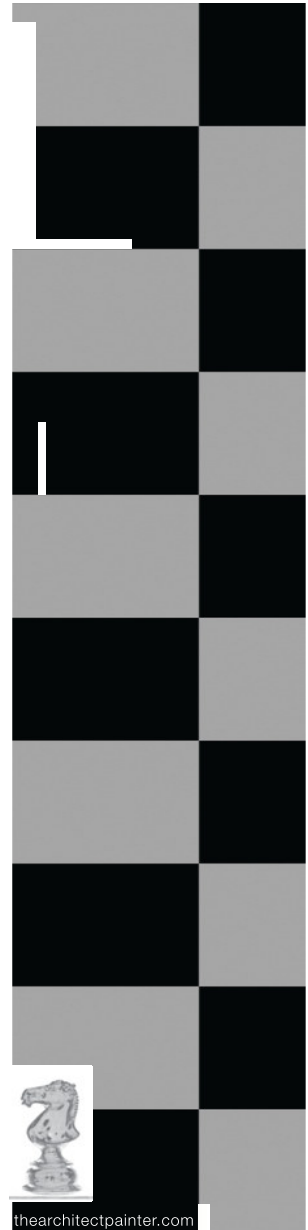
A shard of ancient suns — the steel-beam Telescope of the Dante|Telescope Monolith sights the North Star . . .

AKA THE ZLOWE HOUSE

ARCHITECT, PAINTER, AND WRITER J E F R E Y H I L D N E R

launched The Architect Painter Press in 2005 under the banner, "Live Brave."

The Architect Painter Press presents Hildner's buildings, paintings, and insights—work that reflects his focus on the visible and invisible architecture of art and life. The Architect Painter Press also seeks to present the work of other artists. Current titles range from Hildner's books *Visual Effects*, *Daedalus 9*, *Henry Trucks — Painter*, *Picasso Lessons*, and *Garches 1234* to his books *Metaphysical Warrior* and *Live Brave*. His work also appears in a wide array of other venues—for example, *Architectural Record*, *Journal of Architectural Education*, *ANY*, *Oz*, *The Christian Science Monitor*, *IMDb*, and *Global Architecture Houses*. The book *Architectural Formalism*, by Hakan Anay, features Hildner's essay "Formalism: Move | Meaning" alongside essays by theorists Rosalind Krauss, Peggy Deamer, Robert Slutzky, and Colin Rowe. Hildner received an Association of Collegiate Schools of Architecture award for excellence in teaching. His project Dante | Telescope House won the New Jersey Chapter of The American Institute of Architects "Blue Ribbon Award for Excellence in Design." He paints under the name Henry Trucks. He writes under the names Madison Gray, Eliot Plum, and Michelangelo A. Roland Slate. Hildner's one-word life theme—architecture—shapes his quest, his outlook, and his output, including his work as screenwriter and story architect. He earned his undergraduate and graduate degrees from Princeton University.



thearchitectpainter.com

| "The problem is to evoke the simultaneous presence of painting and architecture." —Theo van Doesburg | 1917

VISUAL EF9ECTS

ARCHITECTURE AND THE CHESS GAME
OF FORM & STORY

**ARCHITECTURE IS A CHESS GAME OF FORM & STORY WAGED ON THE BATTLEFIELD
OF A BUILDING AND ITS SITE**

The White Army of FORM cries,
“ARCHITECTURE IS THE STAGE SET FOR THE DRAMA OF LIFE.”

The Black Army of STORY cries,
“ARCHITECTURE IS A STORY TOLD THROUGH A BUILDING.”

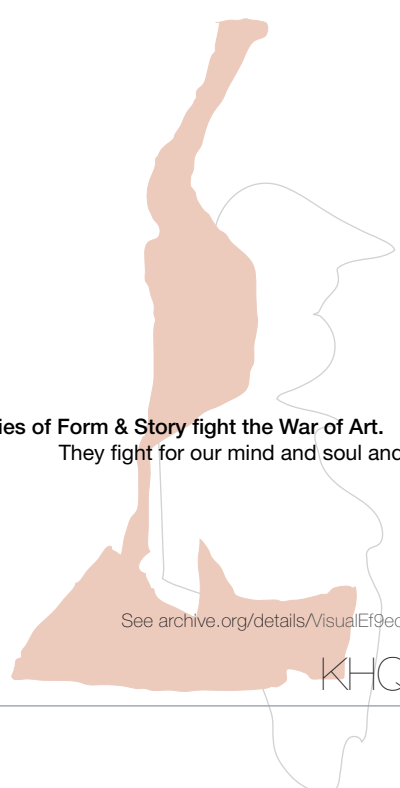
IN VISUAL EF9ECTS

I BUILD ON SIGNATURE THEMES AND
CONCEPTS I LAY OUT IN *DAEDALUS 9*.
BASED ON MY TALK IN 2016 FOR THE
SYMPOSIUM ON FORMALISM AT THE
SYRACUSE UNIVERSITY SCHOOL OF
ARCHITECTURE PROGRAM IN FLORENCE,
VISUAL EF9ECTS REFLECTS MY QUEST
TO DESIGN BUILDINGS THAT PRESENT A
CREATIVE DEMONSTRATION OF THE CHESS
GAME OF ART, WHERE THE WHITE ARMY OF
FORM (AESTHETICS) AND THE BLACK ARMY
OF STORY (SYMBOLICS) FIGHT TO CREATE A
SIGNIFICANT ARCHITECTURE.



7





The armies of Form & Story fight the War of Art.
They fight for our mind and soul and heart.

See archive.org/details/VisualEffects

KHQ⁷ |

PICASSO LESSONS : The Sixth Woman of Les Femmes d'Alger

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Fifth Edition | LLpbFC (PRprm) V5.2007.08.11.15.18.20 [051021.KHQ7.5*-7]

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This edition contains extra pages and minor revisions to the text of the essay.

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Published by

THE ARCHITECT PAINTER PRESS

SACRAMENTO, CALIFORNIA

thearchitectpainterpress@gmail.com

archive.org/details/Jef7reyHildnerArchitect-QFB

BOOK WRITTEN, CREATED, DESIGNED, AND PRODUCED BY JEF7REY HILDNER

36 PICASSO LESSONS

THE SILVER KNIGHT OF FORM & STORY

MY AVATAR

7



THE ARCHITECT PAINTER CONTROL AND SOUL

2007 marked the 100th anniversary of Pablo Picasso's
painting **LES DEMOISELLES D'AVIGNON**.

The Demoiselles triggered the invention of Cubism

—and ignited an artistic revolution.

Form broke free.

Abstraction erupted.

In this short essay, **The Architect Painter**

JEF7REY HILDNER revisits Picasso's landmark canvas,

x-rays its organizing principles,

and discovers new

... **PICASSO LESSONS**

FRONT COVER: Pablo Picasso (Spanish, 1881–1973). *Les Femmes d'Alger (O. J.)* (Version O. J.). Oil on canvas, 146 1/8 x 118 1/8" (243.9 x 233.7 cm). Acquired through the Lillie P. Bliss Bequest. © 2007 Estate of Pablo Picasso/Artists Rights Society (ARS), New York. Photocredit: DigitalImage(c) The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

THE ARCHITECT PAINTER PRESS
SACRAMENTO, CALIFORNIA

Knight's Move



"SIGNIFICANT SPACE: Central Park, Manhattan" | 1995

ISBN 978-0-9987030-0-8
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